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Record Supplement

for

May, 1945

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CODE SYMBOLS

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Shop Record Supplement

AS	L'Anthologie Sonore	GT	Gamut
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BA	Bost	M	Musicraft
C	Columbia	MS	Sonora
CM	Columbia Masterworks Set	MW	Hargail Recorder
CON	Continental	NMR	New Music Recordings
CX	Columbia Two-Record Masterworks Set	P	Parlophone
D	Decca	PAR	Paraclete
ES	Bost	SON	Sonart
G	Gramophone (HMV)	V	Victor
		VM	Victor Masterpiece Set

†—Columbia Masterworks Sets and Victor Masterpiece Sets marked † are obtainable in both manual and automatic couplings. In ordering such sets, kindly specify coupling desired.

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THE GRAMOPHONE SHOP, Inc.

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NEW YORK 17, N. Y.

290 PARK AVENUE

The Gramophone Shop, Inc.

*The World's Best Recorded Music
The Finest in Musical Reproduction*

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Vol. VIII

Record Supplement for May, 1945

No. 5

BACH (JOHANN SEBASTIAN)

BACH: *Das wohltemperirte Clavier-Preludes and Fugues Nos. 35 to 43.* Edwin Fisher (piano). Seven 12" imported records (14 sides); Bach Society Volume IV; price \$18.38. No albums.

We have a few copies of the fourth volume of the Bach Society in stock at the present time. Played by the eminent Swiss pianist, Edwin Fischer, these magnificent recordings are available in manual sequence only.

BRAHMS (JOHANNES)

BRAHMS: *Symphony No. 4 in E minor, Op. 98.* Philadelphia Orchestra conducted by Eugene Ormandy. Five 12" records (10 sides) in Set CM-567†; price complete with album \$5.78.

Eugene Ormandy, well known as an interpreter of Brahms, has recorded a superb version of the *Symphony No. 4 in E minor*, which may be compared without hesitation with all existing versions, both from recording and interpretive points of view. His reading is straightforward and evenly paced, without the rhythmic distortions which are annoying to some in the Koussevitzky recording, and without the emotional distortions of other virtuoso conductors. The recording is superior to the Stokowski performances on both Victor and Columbia, and slightly better than the classic version by Weingartner and the London Symphony Orchestra. Since the fine European

versions by De Sabata, Bohm and Mengelberg are not available, we wholeheartedly recommend the present performance.

There is a marked improvement over last month's release of the Beethoven *Seventh Symphony* from the point of view of recording. Balance has been achieved and maintained in practically all volume levels, and there is excellent differentiation between the various instruments.

CHOPIN (FREDERIC)

CHOPIN: *Four Selections.* José Iturbi (piano). Two 10" records (4 sides) in Set V-SP4; price complete with container \$1.83.

Admirers of José Iturbi will want this new release, since it contains four of the most popular Chopin compositions which were played in the film "A Song to Remember." Enclosed in an attractive container which contains biographical notes on both Chopin and Mr. Iturbi, as well as photographs of each, these two records contain the *Impromptu No. 4 in C sharp minor, Op. 66* ("Fantasie Impromptu") (commonly associated with the popular ballad "I'm Forever Chasing Rainbows"), The *Mazurka No. 5 in B flat major, Op. 7, No. 1*, The *Valse No. 6 in D flat major, Op. 64, No. 1* ("Minute Waltz") and the *Valse No. 7 in C sharp minor, Op. 64, No. 2*.

Mr. Iturbi plays with his accustomed clarity, and the piano has been admirably recorded.

This "Show Piece" album is available in automatic sequence only.

DELIBES (LEO)

DELIBES: *Lakmé—Ou va la jeune indoue* ("Bell Song"). See: COLLECTIONS—TWO FAMOUS COLORATURA ARIAS.

DONIZETTI (GAETANO)

DONIZETTI: *Lucia di Lammermoor—Recit.—Il dolce suono & Aria—Ardon gl'incensi* ("Mad Scene"). See: COLLECTIONS—TWO FAMOUS COLORATURA ARIAS.

FALLA (MANUEL DE)

FALLA: *El Amor Brujo—Ritual Fire Dance & Dance of Terror*. José Iturbi (piano). 10" record (2 sides), No. V-10-1135; price 79.

Mr. Iturbi is heard in two of the most popular scenes from the ballet *El Amor Brujo* (*Love, the Magician*), which has been revived recently by the Ballet Theatre. These selections are played with true Spanish feeling by this virtuoso. The recording is realistic, but no piano can do justice to the music which was written for an orchestra.

KERN (JEROME)

KERN: *Selections from Musical Comedy Favorites*.

Rise Stevens (mezzo-soprano) & Orchestra conducted by Sylvan Schulman. Four 12" records (8 sides) in Set CM-568; price complete with album \$4.73.

Rise Stevens, mezzo-soprano star of the Metropolitan Opera Company and of the motion picture "Going My Way" sings an album of selections from the musical comedy favorites of Jerome Kern. Included are: *Can't Help Lovin' Dat Man* (from "Showboat"), *They Didn't Believe Me* (from "The Girl From Utah"), *Look for the Silver Lining* (from "Sally"), *Smoke Gets in Your Eyes & The Touch of Your Hand* (both from "Roberta"), *All the Things You Are* (from "Very Warm for May"), *The Song is You* (from "Music in the Air"), *Don't Ever Leave Me* (from "Sweet Adeline").

Not received by our press deadline. To be reviewed in a forthcoming issue.

MOZART

(WOLFGANG AMADEUS)

MOZART: *Symphony No. 41 in C minor* (K. 551) ("Jupiter") (7 sides) & *Così fan tutte—Overture* (K. 588) (1 side). Philharmonic-Symphony Orchestra of New York conducted by Bruno Wallace. Four 12" records in Set CM-565†; price complete with album \$4.73.

Mozart's *Symphony No. 41 in C major*, commonly known as the "Jupiter," was the last of three written in six weeks during the summer of 1788. The others, No. 39 *E flat* and No. 40 *G minor* are miracles of composition, but they are but preludes to the wonders of this, the last work in symphonic form which Mozart was to attempt. The autograph manuscript, formerly in the Prussian State Library in Berlin, bears the date "Vienna, August 10, 1788." The subtitle "Jupiter" was not chosen by the composer himself, but originated many years after his death. As in the case of several of Haydn's Symphonies, the author of the subtitle is unknown, although some authorities believe it to have been Johann Baptist Cramer, a German-born pianist and composer who lived in the first half of the 19th Century.

There are no accurate records of early performances of this composition and it is not known if any of them were played during the composer's lifetime. Today, however, it ranks with the most popular.

Actually there is little reason for calling the *Symphony No. 41 the Jupiter Symphony* except, as Sir Donald Tovey points out, for the sake of convenience. Eric Blom, in his biography of Mozart, points out that the first three movements all contain evidences of penetrating human feeling. He says, however, "Only the last movement may be regarded as being Jovial, if one accepts the adjective in its original sense of god like. There is no suggestion here of 'Jupiter, the Bringer of Jollity,' as in Holst's *Planets*, where we are, of course, concerned with the star, not with the god. What Mozart gives us is an awareness of the wonders of divine creation. Jove, if he appears to us at all in this crowning finale, does not do so as the thunderer, but as the maker of a world. There is a mystery in this music not to be solved by analysis or criticism, and perhaps only just to be apprehended by the imagination.

We can understand the utter simplicity; we can also, with an effort, comprehend the immense technical skill with which its elaborate fabric is woven; what remains forever a riddle is how any human being could manage to combine these two opposites into a perfectly balanced work of art. There are five subjects, each of them a stock phrase such as any professor of composition might give to a student to work out as a fugue. Mozart does not work any of them into a fugue, but all of them into a sonata movement with a fugal texture of incredible elaboration, combining now any two of the subjects, now a single one in canon, and again mixing both procedures together. The dizzy culmination comes in the coda, where all five themes appear together in various juxtapositions."

The scoring is for flute, two oboes, two bassoons, two horns, two trumpets, tympani and the usual strings. Strangely enough there are no clarinets, for the orchestration is most complex.

Continuing its present policy of replacing the older recordings in its catalogue, Columbia has brought out a stunning new performance of this symphony, designed, evidently to replace the aged and rather stodgy performance by Sir Thomas Beecham. Although Bruno Walter has a recording in the Victor catalogue, it is not particularly new, and was never completely satisfactory. The new performance is infinitely superior. Under his hand, this great orchestra sounds like the organization it used to be. There is a clarity and incisiveness which has too often been missing in its recent recordings. Throughout the entire dynamic range, an excellent balance has been maintained. Played at full volume, the recording is as good as any that can be heard today.

On the last side there is a vivacious performance of the Overture to Mozart's wonderful opera *Così fan Tutte*, which has not been previously recorded by Columbia.

OFFENBACH (JACQUES)

OFFENBACH: *Orpheus in Hades-Overture*. Detroit Symphony Orchestra conducted by Karl Krueger. 12" record (2 sides), No. V-11-8761; price \$1.05.

In its first release on Victor Records since late 1928, the Detroit Symphony Orchestra under the leadership of its permanent conductor, Karl Krueger, displays itself as a fine virtuoso organization. Through its radio broadcasts from its home city and from its tour this season, the orchestra has been making itself an enviable reputation. Billed as the largest orchestra in the country, it proves

itself one of the most brilliant in its first release. The *Overture to Offenbach's operetta Orpheus in Hades* has been one of the most popular of that popular composer's works, and has been one of the most recorded. No previous recording, not even excepting the outstanding version by the London Philharmonic Orchestra under the direction of Constant Lambert, has ever sounded like this one. Aided by magnificent recording, the *Overture* stands out in all its glory. The tender themes of the middle section are well balanced by the brassy Can-can at the conclusion. This disc may be enthusiastically recommended.

RODGERS (RICHARD)

RODGERS: *Oklahoma-Selections*. James Melton (tenor), Eleanor Steber (soprano), John Charles Thomas (baritone), Chorus, Al Goodman and his Orchestra & Victor Young and his Orchestra. Three 10" records (6 sides) in Set VM-988; price complete with album \$2.89.

Included in this album are the following selections: *Oklahoma, The Surrey With the Fringe on Top, People Will Say We're in Love, Out of My Dreams, Oh, What a Beautiful Mornin', Kansas City*.

Each of the soloists has two sides, with the exception of James Melton, who joins Eleanor Steber in the song *People Will Say We're in Love*. The orchestra and soloists have been well recorded in this attractive album. The set may be recommended to those who wish to have the hit tunes of the show sung by soloists of the opera and concert stage.

ROMBERG (SIGMUND)

ROMBERG: *Up in Central Park-Selections*. Jeanette MacDonald (soprano), Robert Merrill (baritone) & Orchestra conducted by Russell Bennett. Three 10" records (6 sides) in Set VM-991; price complete with album \$2.89.

The selections included in the Victor recording of the score of *Up in Central Park* are: *Carrousel in the Park, It Doesn't Cost You Anything to Dream, Close as Pages in a Book, The Fireman's Bride, The Big Back Yard, When You Walk in the Room*.

Miss MacDonald has been recorded with great fidelity as has the young baritone Robert Merrill, who recently won the contest of the Metropolitan Opera Auditions of the Air. The records of this attractive and melodious score are housed in an exceptionally colorful album. Recording and singing are both top-notch.

ROMBERG: Up in Central Park-Selections. Eileen

Farrell, Celeste Holm, Wilbur Evans, Betty Bruce.
Up in Central Park Chorus and Orchestra.

Four 10" records (8 sides) in Set D-A395; price complete with album \$3.67.

Included in the Decca set from *Up in Central Park* are the following selections: *The Big Back Yard*, *When You Walk in the Room*, *Carousel in the Park*, *April Snow*, *The Fireman's Bride*, *Currier and Ives*, *Close as Pages in a Book*, *It Doesn't Cost You Anything to Dream*.

Eileen Farrell, popular radio soprano, makes her recording debut in this album, which contains two soloists of the original cast, as well as the chorus and orchestra.

STRAVINSKY (IGOR)

STRAVINSKY: Scènes de Ballet. Philharmonic Symphony Orchestra of New York conducted by Igor Stravinsky. Two 12" records (4 sides) in Set CX-245†; price complete with album \$2.63.

Written at the request of Billy Rose and used in part for Anton Dolin's Choreography in the musical show "Seven Lively Arts," Igor Stravinsky's latest work bears the same stamp of elegant craftsmanship which has characterized all his recent music. Calling to mind the style of earlier compositions such as *Jeu de Cartes*, this music is not overly pretentious or profound.

Originally performed at a concert by the Philharmonic Symphony Orchestra of New York with the composer conducting, on February 3, 1945, this music was recorded two days later by the same combination. The present performance is one of extreme brilliance, as is the recording.

Played without pause, the eleven sections are entitled: *Introduction*, *Corps de Ballet Dances (Moderato)*, *Variation of the Ballerina (Allegretto)*, *Pantomime (Lento)*, *Pas de Deux (Adagio, Allegretto, Adagio)*, *Pantomime (Agitato)*, *Variation of the Dancer (Risoluto)*, *Variation of the Ballerina (Andantino)*, *Pantomime (Andantino)*, *Corps de Ballet Dances (Con moto)*, *Apotheosis*.

This album should be a welcome addition to the collections of all ballet lovers, since both Anton Dolin and Alicia Markova have been dancing to this music in the Billy Rose show.

COLLECTIONS

THRILL OF A ROMANCE. Selections from the film. Lauritz Melchior (tenor) & Chorus & Orchestra. Three 10" records (6 sides) in Set VM-990; price complete with album \$2.89.

In his first recordings since the lifting of the ban, Mr. Melchior sings six of the selections used in his first motion picture, *Thrill of a Romance*, in which he plays the part of an opera star on a vacation. The picture is scheduled to be released soon. The selections included in the album are: Grieg's *I Love You* (sung in English and Danish), Schubert's *Serenade*, Hubay's *Lonely Night*, Victor Herbert's *I Want What I Want When I Want It*, Fain's *Please Don't Say No* & the folk song, *Vive L'Amour* (all sung in English). These selections may seem a bit strange for the heroic tenor of the Metropolitan Opera Company to be singing, but he is quite at home with them. His English diction is not too clear, but this is hardly a serious drawback. The recording ranks with the best.

TWO FAMOUS COLORATURA ARIAS. DE-LIBES: Lakmé-Ou va la jeune indoue (Bell Song) (in French) (2 sides) & **DONIZETTI: Lucia di Lammermoor-Recit.-Il dolce suono & Aria-Ardon gl'incensi. (Mad Scene)** (in Italian) (4 sides). **Lily Pons (soprano) & Orchestra conducted by Pietro Cimara.** Three 12" records in Set CM-561†; price complete with album \$3.68.

Just before Lily Pons departed for her long USO tour overseas, she re-recorded two of the most famous coloratura scenes in opera, the *Bell Song* from *Lakmé* and the *Mad Scene* from *Lucia di Lammermoor*. Brilliant recording matches the fireworks of Miss Pons extraordinary voice. Both arias are sung without the supporting chorus and soloists employed on the stage in their proper setting. In the *Lucia* aria, the choral passages are played by the orchestra, but between the first and second parts of the aria there is a cut of about seven pages (Schirmer vocal score). However, the recitative—*Il dolce suono* is given complete for the first time in an isolated version (the Korjus record is cut). Although there are a few ragged spots, this version of the *Mad Scene* easily surpasses her earlier version on Victor (V-7369), by virtue of superior recording, better orchestra and finally, more brilliant singing.

The Legend of the Pariah's Daughter, or as the aria is more commonly known, the *Bell Song*, has been available in many versions in the past. None has received better recording than the present version. Though the parts of the Chorus and of Lakmé's father, Nikalkantha, are omitted, there is no great loss. The essentials of the aria are here.

We hope that Miss Pons will choose less hackneyed arias for her next recording sessions, for there are many famous coloratura arias which have been neglected since the acoustic era.

The album is available in both manual and automatic coupling.

DICTION

POEM OF LANGSTON HUGHES. Langston Hughes (reader). Four 10" records (8 sides) in Set ASCH-A454; price complete with album \$4.72.

Asch has recorded and released an album of poems by Langston Hughes, read by the poet himself. Included are: *The Negro Speaks of Rivers*; *Mother to Son*; *Ma Lord*; *I, Too, Sing America*; *To Captain Mulzac*; *Porter*; *Brass Spittoon*; *Ku Klux Klan*; *Merry-Go-Round*; *Florida Road Workers*; *Good Morning Stalingrad*; *Harlem Sweeties*; *Sylvester's Dying Bed*; *Wake*; *Little Lyric*; *The Weary Blues*; *Too Blue*; *Could Be Blues*; *Late Last Night Blues*; *Little Songs*; *Silence*; *Burden*; *Havana Dreams*; *The Breath of a Rose*; *Prayer*; *Border Line*; *In Time of Silver Rain*; *Still Here*; *Ballad of the Land-lord Big Buddy*; *Note on the Commercial Theatre*.

Drawn from the published books of poems *The Weary Blues*, *The Dream Keeper* and *Shakespeare in Harlem*, as well as the magazines *Poetry* and *Esquire*, this collection contains some never published in book form and some never before published.

Mr. Hughes reads with a quiet unassuming voice which rings with sincerity. He has been well recorded.

DUOTONE STAR SAPPHIRE NEEDLE

Duotone states that over 10,000 critical music lovers have paid \$5.00 for this phonograph needle. The company claims that it is "not just another needle, but the product of original research and faultless engineering construction. The Star Sapphire's double curve and flexible expanding shank eliminates needle clatter and reduces distortion-reproduced high and lows with equal fidelity. Tipped with a genuine sapphire and highly polished by master craftsmen to an accuracy of 1/100,000 of an inch, the 'Star' Sapphire fights friction, gives your records longer life. Magnified 400 times for polishing and inspection, no detail has been spared to make the 'Star' Sapphire the world's finest needle. 5,000 perfect plays. Guaranteed."

We have received a new supply of these needles, which are priced at \$5.00 each.

MISCELLANEOUS

Roger Young & Army Air Corps Song. John Charles Thomas (baritone), Male Chorus & Orchestra. V-10-1167; 79c.

Roger Young & Foggy Foggy Dew. Burl Ives (vocal) & Rhythm Accompaniment. D-23405; 79c.

Frank Loesser's ballad, *Roger Young*, may be heard in two good versions, one by John Charles Thomas with a male chorus and orchestra, with the *Song of the Army Air Corps* on the reverse side. The other version, by the ballad singer Burl Ives, has a guitar and rhythm accompaniment, and on the reverse side, a recording of the song *Foggy Foggy Dew*, which has been such a hit in the Theatre Guild musical "*Sing Out Sweet Land*."

Salute to Our Fighting Forces. Boston Pops" Orchestra conducted by Arthur Fiedler. V-10-1133; price 79c.

This disc contains the following songs in an arrangement by Peter Bodge: *Halls of Montezuma*, *Semper Paratus*, *Army Air Corps*, *Anchors Aweigh*, *When the Caissons Go Rolling Along*, *God Bless America*.

BOOK REVIEW

THE MUSICAL SCENE. Virgil Thomson. Alfred A. Knopf, Inc., New York City, N. Y., 1945. \$3.00.

Since 1940, New Yorkers have been alternately amused, stimulated and infuriated by the musical reviews in the *New York Herald Tribune* by Virgil Thomson. Out of these reviews was compiled *The Musical Scene*. Few writers can combine as does Mr. Thomson pithy comments based on wide musical background and ripe judgments. He is able to impart musical values and knowledge in an entertaining way.

His long and intimate knowledge of French musical culture is basic in his judgments. This has given him a fresh perspective on the playing of French and German music in America.

This book is of wide interest, concerning as it does, orchestras, virtuosos, jazz, choral music and modern American music.

Above all else, Mr. Thomson is aware of the underlying principles by which music is judged.

POPULAR RECORDS MUSICAL SHOWS & FILMS

"SADIE THOMPSON"

The Love I Long For & ("WALK A LITTLE FASTER"—April in Paris). Dorothy Kirsten (soprano) & Victor Orchestra conducted by Maxmillian Pilzer. V-10-1137; 79c.

"BRING ON THE GIRLS"

Chloe & (A Serenade to a Jerk). Spike Jones and his City Slickers. V-20-1654; 52c.

"SHOW BOAT"

Ole Man River & ("COTTON CLUB PARADE"—Stormy Weather). Frank Sinatra & Chorus and Orchestra under the direction of Axel Stordahl. 12" record. C-55037; 79c.

"FOLLOW THE BOYS"

I'll Walk Alone & (I Dream of You). Allan Jones (tenor) & Orchestra conducted by Ray Sinatra. V-10-1151; 79c.

"LAURA"

Laura & (A Song to Remember—based on Chopin's "Etude in E major"). Freddy Martin and his Orchestra. V-20-1655; 52c.

"BILLY ROSE'S DIAMOND HORSESHOE"

The More I See You & I Wish I Knew. Dick Haymes & Victor Young and his Orchestra. D-18662; 52c.

"ZIEGFELD FOLLIES"

Love & This Heart of Mine. Judy Garland & Victor Young and his Orchestra. D-18660; 52c.

"THE GREAT JOHN L."

A Friend of Yours & (All of My Life.) Bing Crosby & John Scott Trotter and his Orchestra. D-18658; 52c.

A Friend of Yours & (There's No You). Tommy Dorsey and his Orchestra. V-20-1657; 52c.

"THIRTY SECONDS OVER TOKYO"

Sweetheart of All My Dreams & (My Baby Said Yes). Charlie Spivak and his Orchestra. V-20-1646; 52c.

Sweetheart of All My Dreams & (Ev'ry Time). Benny Goodman and his Orchestra. C-36790; 53c.

"THRILL OF A ROMANCE"

I Should Care & ("TONIGHT AND EVERY NIGHT"—Cry and You Cry Alone). Gene Krupa and his Orchestra. C-36784; 53c.

"SONG OF NORWAY"

Strange Music & ("ZIEGFELD FOLLIES"—There's Beauty Everywhere). James Melton (tenor) & Orchestra conducted by Al Goodman. 12" record. V-11-8746; \$1.05.

"UP IN CENTRAL PARK"

Close as Pages in a Book & (You Brought a New Kind of Love To Me). Benny Goodman and his Orchestra. C-36787; 53c.

It Doesn't Cost You Anythink to Dream & (Don't You Notice Anything New). The Charioteers. C-36792; 53c.

"IS EVERYBODY HAPPY"

On the Sunny Side of the Street & (Any Old Time). Tommy Dorsey and his Orchestra. V-20-1648; 52c.

"NOB HILL"

I Walked In & ("KEEP YOUR POWDER DRY"—I'll See You In My Dreams). Vaughan Monroe and his Orchestra. V-20-1649; 52c.

I Don't Care Who Knows It & (Guess I'll Hang My Tears Out to Dry). Harry James and his Orchestra. C-36778; 53c.

I Don't Care Who Knows It & I Walked In. Glen Gray and the Casa Loma Orchestra. D-18665; 52c.

"CABIN IN THE SKY"

Happiness is a Thing Called Joe & (Caldonia). Woody Herman and his Orchestra; C-36789; 53c.

MISCELLANEOUS

Begin the Beguine & Lover Man. Eddie Haywood and his Orchestra. D-23398; 79c.

Always & Spring Will Be a Little Late This Year. Deanna Durbin & Orchestra under the direction of Edgar Fairchild. D-23397; 79c.

Put Another Chair by the Table & I Wish. Mills Brothers. D-18663; 52c.

Dream & Everytime. Freddy Martin and his Orchestra. V-20-1645; 52c.

The Grabbtown Grapple & The Sad Sack. Artie Shaw and his Gramercy Five. V-20-1647; 52c.

All of My Life & Yah-Ta-Ta, Yah-Ta-Ta. Harry James and his Orchestra. C-36788; 53c.

Skyliner & West End Blues. Charlie Barnet and his Orchestra. D-18659; 52c.

My Dreams are Getting Better All the Time & Candy. Dick Robertson & Johnny Long and his Orchestra. D-18661; 52c.

I'll Always Be With You & Temptation. Perry Como & Orchestra directed by Ted Steele. V-20-1658; 52c.

Caldonia & I Hope I Die. Erskine Hawkins and his Orchestra. V-20-1659; 52c.

V-Day Stomp & Why Be So Blue. The Four Clefs. V-20-1656; 52c.

When Your Lover Has Gone & I Should Care. Frank Sinatra & Orchestra under the direction of Axel Stordahl. C-36791; 53c.

BLUE NOTE

In addition to our previously listed 12" BLUE NOTE records we have received the following, priced at \$1.57 each:

BN-1: Melancholy Blues & Solitude Blues. Meade "Lux" Lewis (piano).

BN-12: Holler Stomp & You Don't Know My Mind. Pete Johnson (piano).

BN-14: Port of Harlem Blues & After Hours Blues. Port of Harlem Jazz Men & Frank Newton Quintet (Frank Newton—trumpet, J. C. Higgenbotham—trombone, Albert Ammons & Meade "Lux" Lewis—pianos, Teddy Bunn—guitar, John Williams—bass, Sidney Catlett—drums).

BN-27: Mule Walk Stomp & Arkansas Blues. James P. Johnson (piano).

BN-30: Rompin' in '44 & Smooth Sailing. Edmond Hall's All Star Quintet (Edmond Hall—clarinet, Red Norvo—vibraphone, Teddy Wilson—piano, Carl Kress—guitar, John Williams—bass).



POPULAR ALBUMS

NEW AMERICAN JAZZ. The Capitol Jazzmen. Four 10" records (8 sides) in CAPITOL Set CD3; price complete with album \$3.67.

This fine collection of jazz records made by some of the outstanding instrumentalists in the field contains the following selections: **Clambake in B flat; I'm Sorry I Made You Cry; In My Solitude; Casanova's Lament; Sugar; Ain't Goin' No Place; Someday Sweetheart; That Old Feeling.** The vocalists are Jack Teagarden and Peggy Lee. The personnel includes: Jack Teagarden (trombone) Joe Sullivan (piano), Jimmy Noone (clarinet), Dave Matthews (tenor sax), Billy May (trumpet), Dave Barbour (guitar), Artie Shapiro (bass), Zutty Singleton (drums) on the first four sides, and on the remaining sides: Pete Johnson & Sam Wrightsman (pianos), Eddie Miller (tenor sax), Barney Bigard (clarinet), Les Robinson (alto sax), Shorty Cherock (trumpet), Nappy LaMare (guitar), Hank Wayland (bass), Nick Fatool (drums).

The album contains an interesting and informative booklet with notes by Dave Dexter, Jr. with the dates of recording, personnel on each side as well as biographical notes and pictures. The recording is exceptional throughout.

CAN'T HELP SINGING. Deanna Durbin & Robert Paige with Chorus & Orchestra directed by Edgar Fairchild. One 12" & two 10" records (6 sides) in Set D-A387; price complete with album \$3.15.

This souvenir album from the film *Can't Help Singing* starring Deanna Durbin and Robert Paige contains the following songs by Jerome Kern: **Can't Help Singing; Californ-I-Ay; More and More; Any Moment Now; Elbow Room; Swing Your Sweetheart.**

KING COLE TRIO. Four 10" records (8 sides) in CAPITOL Set BD-8; price complete with album \$2.62.

The contents of this album are: *Sweet Lorraine, Embraceable You* (from "Girl Crazy"), *Body and Soul* (from "Three's a Crowd"), *The Man I Love* (from "Lady Be Good"), *What Is This Thing Called Love* (from "Wake Up and Dream"), *Rachmaninoff's Prelude in C sharp minor, Easy Listenin' Blues, It's Only a Paper Moon* (from "Take a Chance").

JAZZ BRUNSWICK COLLECTORS' SERIES

We would like to call our readers' attention to the fine series of collectors' items which are available on the Brunswick label. Among the outstanding issues are the following: **BARREL HOUSE PIANO.** Frank Melrose, James P. Johnson, Mary Lou Williams & Tiny Hill (piano solos). Four 10" records (8 sides) in Set B-B1008; price complete with album \$3.67.

The piano solos by acknowledged masters of the "barrel house" style of playing include the following selections: *Pass the Jug; Jelly Roll Stomp; Jingle; You've Got to be Modernistic; Drag 'Em; Night Life; Stompin' 'Em Down; Tack Head Blue.* Notes by Eugene Williams are included with each album.

ELLINGTONIA. Duke Ellington and his Famous Orchestra. Four 10" records (8 sides) in Set B-B1000; price complete with album \$3.67.

This fine collection of early Ellington records includes: *East St. Louis Toodle-Oh; Birmingham Break-down; Rockin' in Rhythm; Twelfth Street Rag; Black and Tan Fantasy; Mood Indigo; Wall Street Walk.* Notes by Dave E. Dexter, Jr. are included with each album.

RIVERBOAT JAZZ (New Orleans to Chicago).

Four 10" records (8 sides) in Set B-B1010; price complete with album \$3.67.

The organizations represented in this album are: King Oliver Dixie Syncopators, Dewey Jackson's Peacock Orchestra, Jelly Roll Morton's Levee Serenaders, Jimmy Wade and his Dixielanders, Albert Wynn's Gut Bucket Five & Albet Wynn's Creole Jazz Band. The selections are: *Snag It; Capitol Blues; Mr. Jelly Lord; Midnight Mama; Gates Blues; Parkway Stomp; Down by the Levee; She's Cryin' for Me.* The selections in this album are perhaps the most outstanding from a collector's point of view, because all were early recordings on the Vocalion label, and had been out of print for many years, until reissued in this collection.

MISCELLANEOUS ALBUMS

NEW SONGS FROM THE USSR. Soloists Chorus & Orchestra. Three 10" records (6 sides) in Set ASCH-S300; price complete with album \$2.89.

The selections included in this album are: *Russian National Anthem* (Red Army Chorus conducted by A. V. Alexandrov); *Katiusha* (V. Batischev, P. Mikhailov, V. Tiutiunik & State Jazz Orchestra, USSR); *Sea Gull* (A. V. Timoshaeva & State Jazz Orchestra, USSR); *Song of My Native Land* (M. O. Reisin, Chorus & Orchestra conducted by I. O. Dunaievsky); *Blue Kerchief* (Klavida Shulzhenko & Jazz Orchestra); *Dorozenka* (Piatnitsky Chorus).

These selections, recorded in Russia, are effectively set forth in this album.

SPECIAL NOTE

We have received limited copies of the following records which have been out of stock for some time. We cannot, of course, guarantee to have them in stock for a long period of time.

BLAND: *Carry Me Back to Old Virginny* & **FOSTER:** *My Old Kentucky Home.* Marian Anderson (contralto) & Victor Symphony Orchestra conducted by Charles O'Connell. 12" record (2 sides), No. V-18314 price \$1.05.

BOCCHERINI: *Minuet (from Quintet in E major, Op. 13, No. 5)* & **HAYDN:** *Serenade (from Quartet in F major, Op. 3, No. 5).* Philadelphia Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. V-7256; price \$1.05.

DEBUSSY: *Prelude to The Afternoon of a Faune.* Philadelphia Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. V-17700; price \$1.05.

ROSSINI: *Il Barbiere di Siviglia—Largo al factotum* & **VERDI:** *Un Ballo in Maschera—Eri tu.* Lawrence Tibbett (baritone in Italian) & Orchestra. 12" record (2 sides); No. V-7353; price \$1.05.

SARASATE: *Zigeunerweisen, Op. 20, No. 1.* Jascha Heifetz (violin) & London Symphony Orchestra conducted by John Barbirolli. 12" record (2 sides), No. V-15246; price \$1.05.

WAGNER: *Die Walküre—Magic Fire Music.* Philadelphia Orchestra conducted by Leopold Stokowski. 12" record (2 sides), No. V-15800; price \$1.05.

WEINBERGER: *Schwanda Polka & Fugue.* Minneapolis Orchestra conducted by Eugene Ormandy. 12" record (2 sides), No. V-7958; price \$1.05.

SPIRITUALS: *Deep River (arr. Burleigh), Dere's No Hidin' Place Down Dere & Ev'ry Time I Feel De Spirit. (arr. Lawrence Brown).* Marian Anderson (contralto) & Kosti Vehanen. 10" record (2 sides), No. V-2032; price 79c.

SECOND REVIEWS

FRESCOBALDI (GIROLAMO)

FRESCOBALDI: Gagliarda & **BACH:** Fugue in C minor (both orchestrated by Stokowski). Philadelphia Orchestra conducted by Leopold Stokowski. 10" record (2 sides), No. V-1985; price 79c.

We have received some copies of Stokowski's beautiful transcription of a lovely Frescobaldi *Gagliarda*, which until very recently has been discontinued. On the reverse side, there is a rather ordinary transcription of Bach's *Fugue in C minor* from the first book of the *Well Tempered Clavier*. This disc, one of the best Stokowski ever recorded, is wholeheartedly recommended.

GOUNOD (CHARLES-FRANCOIS)

GOUNOD: *Faust*. Complete recording in French. Paris Opéra and Opéra-Comique Soloists, Chorus and Symphony Orchestra conducted by Henri Busser. Twenty 12" records (40 sides) in Set VDM-105 (2 volumes); price complete with albums and libretto \$22.05.

The cast in this famous recording of *Faust* is as follows:

Faust	César Vezzani
Mephistofeles	Marcel Journet
Marguerite	Mireille Berthon
Valentin	Louis Musy
Siebel	Marthe Coiffer
Marthe	Jeanne Montfort
Wagner	Michel Cozette

Chorus and Organ

It is hardly necessary to dwell on the merits of this famous recording, but since we have a few copies in stock at the present time, it might be fitting to recall them to mind. First of all, the Mephistofeles of Marcel Journet is one of the great characterizations on records. Both the Faust of César Vezzani and the Marguerite of Mireille Berthon are better than the average, and much better than those we are accustomed to hear in America. In addition, the recording includes the Church Scene, the Walpurgis Night Scene and the Ballet Music, usually omitted in performances except at the Paris Opera. The conducting of Henri Busser is excellent as is the singing of the chorus. All in all, this is a most creditable job of recording. Although the set is not new, the orchestra stands out with clarity and distinction. Apparently the hall used for recording was the Salle Pleyel.

It is interesting to note that the first scene of Act IV is omitted and that the Church Scene precedes the Return of Valentine.

The set is available in automatic sequence and is only sold complete.

GROFE (FERDE)

GROFE: *Grand Canyon Suite*. André Kostelanetz and his Orchestra. Four 12" records (8 sides) in Set CMM-463; price complete with album \$4.73.

Ferde Grofé's *Grand Canyon Suite*, which was given its first performance in Chicago on November 22, 1931 by Paul Whiteman and his Orchestra, is one of the best examples of symphonic jazz. The suite is in five sections: *Sunrise*, *Painted Desert*, *On the Trail*, *Sunset* and *Cloudburst*. It is well written program music which has achieved immense popularity through recordings and radio broadcasts. The present performance by Kostelanetz and his Orchestra easily outshines the oldish Whiteman recording.

We are relisting this set because we have received some copies in automatic couplings.

HILDACH (EUGEN)

HILDACH: *Der Lenz*. Op. 19, No. 5 & *Der Spielmann*, Op. 15, No. 1. Lotte Lehmann (soprano in German) & Orchestra conducted by Manfred Gur-litt. 12" record (2 sides), No. D-25802; price 75c.

We still have a few copies of Lotte Lehmann's discontinued record of two of the popular songs of the German composer Eugen Hildach (1849-1924) whose many songs of the salon type were so popular in pre-war Europe. This record, made many years ago, shows Mme. Lehmann's voice at the peak of its powers. She sings these slight songs as only an artist of her stature can, without condescension.

Both songs have been recorded before, but no other recordings are available at the present time. *Der Lenz* is particularly popular.

KERN (JEROME)

KERN: *Scenario for Orchestra on Themes from "Showboat"* Cleveland Orchestra conducted by Artur Rodzinski. Three 12" records (6 sides) in Set CMM-495; price complete with album \$3.68.

This popular medley of all the hits from the operetta "Showboat" was commissioned by Artur Rodzinski during the summer of 1941. Containing such songs as *Old Man River*, *Can't Help Lovin' That Man*, *Only Make Believe* and *Why Do I Love You* among others, this well constructed synthesis has been recorded with great fidelity by the Cleveland Orchestra under the direction of Dr. Rodzinski. We have a few copies of this set in stock at the present time in automatic couplings.

LISZT (FRANZ)

LISZT: *Concerto No. 2 in A major for piano and orchestra.* Arthur De Greef (piano) & London Symphony Orchestra conducted by Sir Landon Ronald (5 sides) & *Hungarian Storm March.* London Symphony Orchestra conducted by Albert Coates (1 side). Three 12" records in Set VDM-169; price complete with album \$3.67.

Composed in 1848 and repeatedly revised during Liszt's "Weimar" period, the *Piano Concerto No. 2 in A major* had its first performance on January 7, 1857 at a concert at the Grand Ducal Theatre at Weimar. Hans von Bronsart, to whom the score was dedicated, was the soloist, playing from the manuscript with Liszt conducting. The score was not published until 1863 and the orchestral parts were delayed until 1874. On the manuscript, Liszt placed the title "*Concerto Symphonique*," along with the dedication to von Bronsart.

The score bears more likeness to the symphonic poem than to the classical concerto. Splendid melodies are given to both piano and orchestra throughout. Many people find his concerto more interesting than the one in E flat major, because of its superior piano writing. It is certainly less played, primarily because it takes a first-rate virtuoso to make the music sound well. If passably played, it sounds like any one of dozens of Nineteenth Century virtuoso concertos. If well played, as it is in this performance by Arthur De Greef, it sounds like first-rate music.

Like the E flat major *Concerto*, this work is in one movement, the sections of which are: *Adagio sostenuto assai*, *Adagio agitato assai*, *Allegro moderato*, *Allegro deciso*, *L'istesso tempo*, *Marziale*, *Allegro animato*.

Arthur De Greef, the great Belgian pianist, born in 1862, was a pupil of Liszt at Weimar. This recording, made some years ago, displays what the pianism of the last century must have sounded like. Even though the recording is not new, the tone of the piano is still clear and resonant. There is little muddiness in the bass, as in some newer recordings. The London Symphony Orchestra plays with distinction under the leadership of the late Sir Landon Ronald.

On the last side of the album, there is a recording of the *Hungarian Storm March*, the only recording, apparently which has been made.

Available in automatic sequence, the album is in stock in limited quantities.

MENDELSSOHN (FELIX)

MENDELSSOHN: *Auf Flügeln des Gesanges & Morgengruss.* Lotte Lehmann (soprano in German) & Paul Ulanowsky (piano). 10" record (2 sides), No. C-17344D; price 79c.

We would like to call our readers' attention to one of Lotte Lehmann's finest recordings in recent years. *Morgengruss* (*Morning Greeting*), the second of six songs of six songs in Mendelssohn's Op. 47 (1839), is a first recording, and a good one. Although *Auf Flügeln des Gesanges* (*On Wings of Song*), the second of six songs in Op. 34 (1834-7), has been done many times before, this is the only available version in the original language with piano accompaniment. Both songs have a text by Heine.

Mme. Lehmann's voice, with all its present limitations, is still a magnificent instrument, which has rarely been used with greater skill than in these two songs. The balance between piano and voice is superb. A special word should be said about Mr. Ulanowsky's excellent accompaniments.

A few copies of this record are in stock at the present time.

SAINT-SAENS (CAMILLE)

SAINT-SAENS: *Variations on a Theme of Beethoven, Op. 35.* George Bertram & Karol Szreter (duo-pianists). Two 12" records (4 sides), Nos. D-25373/4; price \$1.50.

Composed in 1874, this set of variations was written on the *Trio* of the *Minuet* of Beethoven's *Piano Sonata No. 18 in E flat major, Op. 31, No. 3*. In addition to being well constructed, these *Variations* are sonorous and brilliant. Saint-Saens, a pianist of great ability was known for his compositions for two pianos, which are too seldom played in the concert hall. This set of variations has been recorded a few times, but no other version is available at the present time, since both the Luboschutz and Nemenoff and the Bartlett and Robertson versions have been discontinued. The present set, also discontinued, is in stock in limited quantities. Although the recording is not of the most recent variety, the pianos are nonetheless reproduced with clarity and depth and the performers are well suited for their tasks.

We recommend these records to those who like music which is off the beaten track.

SCHUMANN (ROBERT)

SCHUMANN: *Concerto in A minor, Op. 129, for 'cello and orchestra.* Gregor Piatigorsky ('cello) & London Philharmonic Orchestra conducted by John Barbirolli. Three 12" records (6 sides) in Set VDM-247; price complete with album \$3.67.

Schumann's *'Cello Concerto in A minor*, a product of the composer's late years, was sketched and orchestrated during October, 1850, while at Düsseldorf, where he had recently been appointed municipal director of music. Not altogether satisfied with the composition he made revisions as late as 1852. He undertook the correction of proofs shortly before February 27, 1854, when he tried to commit suicide by throwing himself into the Rhine.

The first authenticated public performance took place at a concert in Leipzig to celebrate the fiftieth anniversary of Schumann's birth on June 9, 1860. The soloist on that occasion was Ludwig Ebert.

Although the concerto has never been particularly popular, there is much of interest in it. Clara Schumann wrote that "the romantic quality, the vivacity, the humor, and also the highly interesting interweaving of 'cello and orchestra are wholly satisfying." This is certainly brought out in this superb performance. The 'cellist establishes the reflective romantic mood at the outset. His rich satisfying tone is matched by the broad eloquence of the orchestral playing. Though not of the most recent variety, the recording is still amazingly lifelike. Good balance has been maintained between the soloist and the orchestra, particularly in the lovely slow movement.

This album, in stock in limited quantities, is available in automatic sequence only.

SULLIVAN (SIR ARTHUR)

SULLIVAN: *The Mikado* ("Complete recording"). D'Oyly Carte Opera Company conducted by Isidore Godfrey. Eleven 12" records (22 sides) in Set VDC-26; price complete with album \$12.07.

The cast in this recording by the D'Oyly Carte Opera Company of Gilbert and Sullivan's "*The Mikado*" is as follows:

The Mikado	Darrell Fancourt
Nanki Poo	Derek Oldham
Ko-Ko	Martyn Green
Pooh-Bah	Sidney Granville
Pish-Tush	Leslie Rand
Go-To	Radley Flynn
Yum Yum	Brenda Lewis
Pitti Sing	Marjorie Eyre
Peep Bo.....	E. Nickell Lean
Katisha	Josephine Curtis
Chorus of School Girls, Nobles, Guards, and Coolies	

We have a few copies of this popular recording in stock in automatic sequence. Many members of the cast were seen in the film version made some years ago, so will be familiar to the general public as well as the avid Gilbert and Sullivan fans.

VERDI (GUISEPPE)

VERDI: Nabucco—Va pensiero sull 'alt dorate & I Lombardi alla Prima Crociata—O Signor che dal tetto natio. La Scala Chorus & Orchestra. 10" record (2 sides), No. V-V12588; price 79c.

VERDI: Nabucco—Overture. Milan Symphony Orchestra conducted by Angelo Albergoni. 12" record (2 sides), No. D-25096; price 75c.

Nabucco, Verdi's third opera, which celebrated its hundredth birthday in 1942, abounds with beautiful melodies and sustained, sweeping choral passages depicting the sadness and yearning of the Hebrew slaves who have been carried off into captivity by the Babylonians. The chorus *Va pensiero sull 'alt dorate* is the most famous. The night after *Nabucco* opened, people were singing the song in the streets. It became the anthem of revolt against foreign rule and oppression in the struggles of the 1840's in Italy. At Verdi's funeral, in 1901, the crowd spontaneously burst into this chorus. It may be said that Verdi's fame owes its foundation to this one chorus. It is interesting to note that Giuseppina Strepponi, who was to become Verdi's second wife many years later, was the leading soprano in the first production of this opera.

We have a few copies of the La Scala recording of this chorus. The singing is spirited and moderately well recorded. The record was originally reviewed in the February 1943 issue of the SUPPLEMENT. We also have a few copies of the discontinued recording of the *Overture*, as recorded by the Milan Symphony. The recording is ancient, but the performance is lively. A new recording would be much appreciated.

WAGNER (RICHARD)

WAGNER: Lohengrin—Einsam in trüben Tagen (Elsas Traum) & Tannhäuser—Allmächt'ge Jungfrau (Elisabeths Gebet). Astrid Varnay (soprano in German) and Orchestra conducted by Erich Leinsdorf. 12" record (2 sides), No. C-71399D; price \$1.05.

This is the only satisfactorily recorded version available today of these two scenes from two of Wagner's most popular music dramas. Astrid Varnay's naturally lovely voice is well focused and is used with a maximum of intelligence in the *Lohengrin* selection. There are surprising echoes of Flagstad in the tone coloring and the phrasing. However, in the *Tannhäuser* selection there are traces of unsteadiness and unsupported tones. The orchestral accompaniments by Erich Leinsdorf are well recorded and the performances are better as a whole than the poorly recorded but well sung versions of these two scenes by Flagstad.

A new supply of this record is at hand at the present time.

WAGNER: Die Meistersinger von Nürnberg — Finale, Act II. Symphony Orchestra conducted by Max von Schillings. 12" record (2 sides), No. D-25026; price 75c.

We have a few copies of the symphonic transcription of the Finale to Act II of *Die Meistersinger von Nürnberg*. The choral and solo parts are missing, and the orchestral reproduction is pale by present standards, but it is the only recording of this section of the opera which is available, and when the present supply is gone, there is little likelihood of there being any more. The disc is labelled "*Johannisnacht-Prügelszene*."

The European catalogues listed Max von Schillings as the conductor of this record, whereas the domestic pressing, which we have in stock, credits Frieder Weissmann as conductor. The European catalogues are probably correct.

SPECIAL NOTICE

As we go to press, we have just received some copies of the La Scala recording of Verdi's great melodramatic opera "*Il Trovatore*" which has been out of stock for over a year. The cast includes Aureliano Pertile, Apollo Granforte, Irene Minghini-Cattaneo and Maria Carena, and the conductor is Carlo Sabajno.

Fifteen 12" records (30 sides) in Set VDM-106; price complete with albums \$16.80.

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